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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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OLD NORTH DUTCH CHURCH  
BY EDWARD L. HENRY

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE JESUP COLLECTION

THE acceptance by the Museum of the bequest of Mrs. Morris K. Jesup, consisting of the choice of any pictures in her collection, together with a sum of money for their upkeep and a fund for the encouragement of American art, was announced in the BULLETIN for February. The passage from Mrs. Jesup's will relating to the Museum was there quoted, and the wisdom and breadth of the terms of the bequest were commented upon. By those terms the utmost leeway is allowed the Museum in the exhibition of the pictures or for their exchange or sale, if such should be deemed expedient. In agreement with these generous terms, the Museum accepted seventy-one pictures, many of which will take their places in the picture galleries as soon as space can be arranged for them at the close of their exhibition as a group in the Gallery of Loan Exhibitions, where they are now shown.

Of the seventy-one pictures accepted, twenty-four are by artists of the British school and comprise excellent examples by such important painters as Hoppner, Gainsborough, Wilson, Opie, Bonington, Wheatley, and Morland. Among the twenty-three pictures of the French school are found works by Nattier, Corot, Diaz, Cazin, Greuze, and Daubigny. A large picture by Salomon Ruysdael, the portraits called A Burgomaster and his Wife, attributed to Rembrandt, which were shown in the Hudson-Fulton Exhibition, and a portrait by Van Ceulen are notable among the eight Dutch pictures. Besides these, there are several works of the German and Spanish schools of the last century, and eleven American pictures which will be noted in this article. The others will be treated in the next number of the BULLETIN.

The landscapists of the middle of the last century are particularly well represented among the American paintings in the Jesup Collection, which increases the already important group of these pictures belonging to the Museum. Mr. Jesup was an admirer of this school and selected with discernment, acquiring many works

directly from the artists themselves. Many of Mrs. Jesup's pictures are noted by the enthusiastic historian of the school, Henry T. Tuckerman, in his Book of the Artists.

Summer Afternoon, by Asher B. Durand, was one of those bought from the painter. It was placed in the Jesup house over a mantel in a panel constructed for it, framed in by dark wood which enhanced the delicacy of its coloring. "The sky, the atmosphere, the vegetation, and especially the noble group of trees all breathe an air of quiet brooding, warmth, and repose," says Tuckerman. The other example of Durand is The Beeches, a larger and more ambitious picture than the Summer Afternoon, but not so successful as the other. Durand was the pioneer of these "Hudson River Painters," as they were called, having been born in 1796. His family were of Huguenot stock. He first studied engraving and a record of one of his studies for engraving is found in the Museum in the picture of Ariadne, a copy after Vanderlyn, made in preparation for the steel plate. After 1835 he devoted himself entirely to painting. At one time he was president of the National Academy. He died in 1886.

The Mountain Ford, by Thomas Cole, shows an imaginary landscape of romantic aspect with a diminutive rider on a white horse, a rushing river, gnarled trees, and a crag. It differs somewhat in intention from the five pictures by this painter previously belonging to the Museum. Cole was born in England in 1801, but came to America in 1819, living in Ohio and other places before he came to New York, where Durand was the first to recognize and appreciate his ability. In his own time he was chiefly famous for his allegorical pictures, of which sort the paintings of the well-known series of The Course of Empire, now in the Historical Society, are available examples; but his talent was more properly in the direction of landscape. Cole died in 1848.

Frederic E. Church (born 1826, died 1900) was a pupil of Cole. He was the most skilful of all the painters of the group to which he belonged. He chose the most



THE BEECHES BY ASHER B. DURAND

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

grandiose themes for his pictures and loved to combine all the characteristics of a famous country on one canvas. The Aegean Sea, belonging to the Museum (shown in Gallery 12), is an example in which many famous views (The Golden Horn, the Parthenon, etc.) are pieced together making one landscape. This tendency was the result of an eagerness for strange and sensa-

1872) like Durand began his career as an engraver, studying under Alfred Daggett, a successful engraver of bank notes. He spent seven years in Europe, studying and painting, and was regarded as one of the important painters not only in America but in England as well, where his minuteness and exactness of detail won him the praise of the Pre-Raphaelites. Tuckerman ad-



SUMMER AFTERNOON BY ASHER B. DURAND

tional views, grand sights, and the love of the romantic point of view. In comparison with the Aegean Sea, the Parthenon by Church in the Jesup Collection seems a simple picture. The point of view has been carefully chosen, but there is no departure from fact in his arrangement and the effect is also a simple one—that of the glare of the afternoon sun. In the often impossible tasks he set himself Church showed remarkable skill; his superiority is attested particularly by the solidity he managed to impart to his foregrounds. Foregrounds were a stumbling-block to his fellow-painters. This criticism might be made of them as a group that their desires and intentions were beyond their powers of performance.

John F. Kensett (born in 1818, died in

mired him enormously. "He pursues his vocation in such a spirit of love and kindness," he writes, "that a critic must be made of very hard material who can find it in his heart to say a severe, inconsiderate, or careless word about John F. Kensett." He also eulogizes his "truth to locality and geographical or botanical fact." Thirty-eight landscapes by this artist, the work of his last summer, were given to the Museum in 1874 and his reputation has suffered, so far as the present New York public is concerned, by the slightness of these sketches. We have one good example of his work, a landscape of the Hudson River country (K41-1, Gallery 12), and the Jesup picture, a view at Lake George, is a valuable addition. Both of these show the artist in a juster light and explain better the high

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

appreciation in which he was held by his contemporaries.

Kaaterskill Clove by Sandford R. Gifford is an attractive and skilful picture in the manner which is usual with this artist and of which Tivoli (G 361-2, Gallery 12), belonging to the Museum, also gives an excellent idea. He loved panorama-like views seen against a bright afternoon sky

two women against an autumn landscape; Rajah Preparing for the Chase by Edwin L. Weeks, a courtyard of an Indian palace busy with men and animals; and the Old North Dutch Church by E. L. Henry.

Edward L. Henry has been hitherto unrepresented in the Museum collection, though for years his little pictures of Amer-



THE PARTHENON BY FREDERIC E. CHURCH

with the sun near the horizon, the whole bathed in a golden mist. In the Jesup picture he has cleverly suggested a great mass of detail. Tuckerman writes of this work as follows: "Catskill Clove—a deep gorge tufted with trees and thicketts; its proportions and profundity are made wonderfully sensible to the eye, and over them broods a flood of that peculiar light born of mist and sunshine."

John W. Casilear, another of the Hudson River School, is represented in the Jesup Collection by a picture of Lake George. By David Johnson is a small painting of trees by the water's edge, which is called Bayside.

The later American pictures are the Two Farewells by George H. Boughton,

ican life of long ago have been a delight to the visitors at the National Academy exhibitions. They seem to have been done primarily with the idea of giving a correct representation of past customs in all details, and on account of their simplicity and perfect lack of affectation or ostentation, they have a very real and permanent charm. These qualities are found in the little painting of Mrs. Jesup's collection. It gives a true likeness of all the details of architecture and street life as they were at the time of its painting. An architect could reconstruct the church from this picture and students will be able to find out just what was the form of old horse cars or the kind of omnibus used at the time. It is a modest and pleasing little picture. B. B.



KAATERSKILL CLOVE BY SANDFORD R. GIFFORD



LAKE GEORGE BY JOHN F. KENSETT



THE MOUNTAIN FORD BY THOMAS COLE

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

DEPARTMENT OF CLASSICAL ART  
ACCESSIONS OF 1914

## GEOMETRIC VASES

**O**NE of the most remarkable phenomena in the history of Greek art is the successive appearance of two styles so different in ideals and methods as the "Minoan" or "Mycenaean" and the classical Greek. The third and second millennia B. C. witnessed the rise and fall of the former art, with its love of impetuous movement and its keen interest in animals and plants; during the first millennium B. C. classical Greek art worked out its ideals and passed through the various stages of its development, making for its chief study the representation of man as a type of ideal beauty. Between the fall of the Mycenaean and the rise of the classic Greek art are a few centuries, from about 1100 to 700 B. C., which form, so to speak, a bridge between the two. In the art of that period we find some remnants of Mycenaean art and we can trace the beginnings of the later Greek art; but neither the echoes of the past nor the promise of the future are very distinct, and these centuries have not inappropriately been called the dark ages of Greece. However, though there is none of the vitality and originality that pervade both other epochs of Greek artistic effort, this geometric period—as it has been

named from the geometric character of its ornaments—has a definite merit of its own. In the decoration of his vases the artist displayed a wonderful feeling for design. He evolved a large repertoire of ornaments, admirably adapted to his purpose of filling the various surfaces of his vases; and if he was content to repeat these ornaments over and over again, he at least showed

great ingenuity in the almost infinite combinations he devised. And there is another important contribution that the geometric potter made to the development of Greek art. He reintroduced what had been attempted at the very end of the Mycenaean period—the representation of human beings on pottery. Once introduced, such representations occupied the attention of the Greek vase-painter more and more, until, from the sixth century onward, they became his exclusive theme.

The Museum has in the last few years acquired a number of typical geometric vases, which have given a good idea of this style. The two vases purchased last year surpass all these in importance. They are magnificent examples of the colossal grave-vases produced in Attica toward the end of the geometric period, the eighth century B. C., and they display this art at its height. Few museums have had the good fortune to acquire whole specimens of this type, though a



FIG. I. VASE, ATHENIAN GEOMETRIC  
EIGHTH CENTURY B.C.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

number own fragments. The two examples acquired by us are among the best and the most complete that have survived. They stand 4 ft. 3 $\frac{3}{4}$  in. (1.305 m.) and 3 ft. 11 $\frac{1}{2}$  in. (1.216 m.) high respectively, and are of the so-called krater shape, with two double handles and high foot (figs. 1 and 2). The foot of one only is ancient; that of the other, as now shown, is restored; its original foot, though preserved, not having yet arrived in this country.

Such vases were used, as we now know, as monuments on graves. They were usually hollow at the bottom—as is the case in our examples—so that libations for the dead could be poured into them. Vases of this type were first found in the "Dipylon" cemetery outside Athens. They have therefore generally been called "Dipylon" ware, though the better name is Athenian geometric, that is, the Athenian variety of the geometric fabric. They constitute the earliest pottery produced in Athens. Our two examples are known to have been found in Attica.

The entire surfaces of these enormous vases are covered with decorations, almost the whole stock of geometric ornaments being represented. The chief interest, however, centers in the figured scenes, which consist on both vases of a funeral, with the deceased laid out on a bier, surrounded by his wife and children and by mourning

women tearing their hair. Warriors on foot and mounted on chariots, often carrying large shields, form the subject of two other friezes on one vase and of one on the other. These representations are very crude. There is no attempt to study the human figure as it is, or to solve the problems presented by bodies in motion; there is no knowledge of perspective, and this

leads to surprising results; for the artist, even when representing his subjects in profile, is naïvely anxious to depict what he could not really see. All the legs of teams of horses are conscientiously drawn side by side, and their heads one below the other; the two wheels of chariots both appear on the same side; the further leg of a seated human being is drawn above the other so that it seems to grow out of the waist; and so on. But we must not judge these pictures by later standards. We must remember that the artist was attempting

something entirely new to his experience, and that with the timidity of a beginner, he preferred to keep to certain fixed conventions; also that his chief instinct was as yet decorative and that he naturally treated his human figures much as he did his other ornaments, that is, he "geometrized" them into a fixed scheme. The absorbing interest of these pictures to us is that they stand at the head of a long line of representations in Greek ceramic art. Gradually, during



FIG. 2. VASE, ATHENIAN GEOMETRIC  
EIGHTH CENTURY B.C.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

the two or three following centuries the Greek artist solved all the problems which were too much for the maker of our vases; and these problems were then solved for the first time in the history of art.

The decorative patterns which occupy the surface of the vases not taken up by the figured representations, consist of rows of meander, zigzag lines, shaded triangles, chequers, lozenges, wheel-ornaments, wavy lines, etc. Ornaments are also everywhere introduced into the figured scenes to fill the empty spaces. Some of these ornaments have a long previous history, being derived from "Mycenaean" prototypes; others were invented by the geometric potter and have in their turn a subsequent history, forming part of the heritage taken up by the vase-painter of the classical period.

A detailed analysis of all these decorations would lead us too far here, and will have to be reserved for a full publication of these vases in an archaeological journal.

G. M. A. R.

THE LAST COMMUNION OF ST.  
JEROME  
BY SANDRO BOTTICELLI<sup>1</sup>

CONTINUED

ALREADY in the second half of the fourteenth century, the family of the Del Pugliese had arrived at opulence, and were possessed of a famous chapel in the church of the Carmine, painted by Starnina. Of these frescoes, which are no longer in existence, Vasari has left us an account which makes us deplore their loss. Although the Del Pugliese could thus early boast the possession of a chapel in one of the principal churches of Florence, they did not attain to the coveted honor of election to the office of Prior, until 1463. But here I must confine myself to speaking of the branch of the family descended from Francesco di Jacopo Del Pugliese. This Francesco di Jacopo was the father of two sons; Fil-

<sup>1</sup>The following article, which was begun in the March BULLETIN, has been contributed by Herbert P. Horne, the distinguished architect and writer, whose book, Sandro Botticelli, was published in 1908.

ippo born in 1426, and Piero born in 1430. Filippo, who was already dead in 1469, is memorable only as being the father by his wife, Monna Oretta, of Francesco, the future patron of Botticelli. Piero, who, with Francesco, is the subject of the present account, in turn had two sons by his wife, Monna Pippa, daughter of Jacopo di Uberto degli Arrighi; Filippo born in 1468, and Niccolò born in 1477. In 1469, Francesco, a boy of some ten or eleven years (he appears to have been born in 1458), was living with his uncle, Piero. He married Monna Alessandra, daughter of Messer Domenico Bonsi; but, like his cousins, Filippo and Niccolò, he died without leaving male issue; and in little more than a century from the date of Piero's birth, this branch of the Del Pugliese had flourished and become extinct.

Ugolino Verino, in his Latin poem, *De Illustratione Urbis Florentiae*, written not long before his death in 1503, celebrates the Del Pugliese as a family of merchants, who from their place of origin (a borough of Prato) settled in Florence, and became famous for their proficience in the "arte della lana," as the Florentine phrase went—the wool-stapler's craft.

"Ex nostro mercator agro Puliensis in Urbem Venit, lanitique fuit celeberrimus arte."

Piero Del Pugliese, and at a later time his sons and nephew, had their "bottega," "a uso d'arte di lana," in the Convento Maggiore di San Martino. In Florence, certain localities in which the shops and factories were chiefly, if not entirely, given over to the craft and trade of the wool-stapler, were anciently called "conventi" from the great concourse of merchants, who used to assemble there, from all parts of Europe, in order to transact their business. The Convento Maggiore di San Martino was in the neighborhood of the so-called Birthplace of Dante. In the fifteenth century, the craft and traffic of the wool-stapler was at its zenith in Florence. Benedetto Dei records in his *Cronaca*, that in 1460, there were no less than 273 "botteghe" of the "arte della lana" in Florence; and the cloths which they manufactured, were exported to Rome, Naples, Sicily, and the

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Marches; and to Turkey, Constantinople, Pera, Adrianople, and other places in the East. Piero's eminence as a merchant enabled him to participate in the offices of the Republic. In 1475, he enjoyed the office of Prior; and in 1480, he was chosen one of the four "Gonfalonieri delle Compagnie del Popolo," for the Quarter of Santo Spirito.

In the course of the fifteenth century, the branch of the Del Pugliese with which we are concerned, acquired by purchase in the Quarter of Santo Spirito, two "chase," or dwelling-houses, in one of which Piero and his family lived, and three smaller houses, or "chasette," adjoining one another, and bounded on the principal side by the "via della choculia," a part of present Via de' Serragli, on the second side by the Borgo Stella, still so called, and on the third by an alley, now built over, called Chiasso Coverello. The earliest of these purchases, their original dwelling-house, had been made in 1418. The scheme of erecting a great family-house on the site of these buildings, worthy of the fortunes of their family, was slowly formulated, and tenaciously carried out. According to a "Denunzia," or Declaration to the Fiscal Authorities of the Republic, returned by Piero in 1480, the "chasetta," which stood in the rear of their dwelling-house, had been pulled down; and another "chasetta," acquired by him in 1475, had likewise been demolished, "in order to build a new habitation thereon, when God shall be willing." The precise date at which this "new habitation" was begun, is not recorded; but the "Denunzie" returned by Piero and Francesco in 1498, show that, at that time, the building had been brought to completion, and that it covered the whole of the site of the two "chase" and three "chasette" mentioned above. Piero owned and was then living with his sons in the half of the new house toward the Arno; while Francesco possessed and occupied the other half, toward Borgo Stella. It is probable that the building was already finished in 1486; since, in that year, Piero and Francesco made the division of their property, which they had hitherto held in common. But the fine new house of the Del Pugliese was soon destined

to pass into other hands. In 1561, according to an official return of all the houses in Florence, known as "La Recerca delle Case di Firenze," the portion of the Casa Del Pugliese, which had been owned by



THE LAST COMMUNION OF SAINT  
JEROME (DETAIL)  
BY SANDRO BOTTICELLI

Francesco, had passed into the possession of Matteo Botti, who in the course of years brought together a fine collection of pictures, including the *Donna Velata* of Raphael; while the other half of the building had descended to the heirs of Filippo di Piero Del Pugliese. In spite of the vicissi-

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

tudes which the Casa Del Pugliese underwent during the next two centuries, it appears to have remained in its original condition until 1778, when the Marchese Giuseppe Ferroni, who had become possessed of both portions of the building, caused it to be modernized, and extensively enlarged, in the taste of the time, under the direction of the architect, Zanobio Del Rosso, who completed the quadrangle of the courtyard, on the site of the Chiasso Coverello, and added an extensive garden in the rear of the original house, and a great wing, with a façade upon the Borgo San Frediano. The Casa Del Pugliese, thus transformed, still remains in the present Via de' Serragli, a short distance from the Ponte alla Carraia. In its original condition, the house appears to have formed three sides of a quadrangle. The façade toward the Via de' Serragli, still bearing the arms of the Del Pugliese, remains almost intact. On entering the building by the principal doorway, a spacious "androne" leads to a "loggia," which extends along one side of the courtyard, and which is ornamented with good capitals and corbels of the Florentine type, which we associate with the name of Michelozzo. The other parts of the Casa Del Pugliese have been so transformed that their original character is no longer visible.

Piero was one of the earliest patrons of Filippino Lippi. Vasari relates that "for Piero Del Pugliese, his friend, he [Filippino] made a story of little figures, executed with so great art and diligence, that when another citizen wished to have one similar to it, Filippino refused him, saying that it was not possible to do it." Vasari, unfortunately, has omitted to give any indication in this notice that might serve to identify the picture. Elsewhere, the same writer states that Filippino painted the portrait of Piero Del Pugliese in one of the frescoes of the Brancacci Chapel, in the Carmine; namely, that of The Resuscitation of the King's Son, which had been left unfinished by Masaccio. In that fresco, says Vasari, Filippino "drew Messer Tommaso Soderini, knight, and Piero Guicciardini, father of Messer Francesco who wrote the Histories, Piero Del Pugliese and Luigi Pulci, the

poet." The painter must have held this "uomo popolano" in high esteem, to have drawn him in such goodly company.

We possess another portrait of Piero Del Pugliese, by the hand of Filippino, in one of his most famous altarpieces. At the very time that the Del Pugliese were pulling down the "chasette" behind their old dwelling-house, as a site for their "new habitation," Piero began the foundation of a chapel, dedicated to St. Bernard, in the church of Le Campora, a house belonging to the Benedictine monks of the Badia of Florence. This house was situated without the walls of Florence, at no great distance from the Porta Romana. A little book of account, kept by the monk who had charge of the work of this chapel, has been preserved among the archives of the Badia. The first entry in this document thus records how the work came to be undertaken: "1479, on the 9th day of July, a devout friend and benefactor of our monastery has standing to his credit, the sum of fiorini 60 larghi, which he gave in ready money for alms; and he said that he did not wish that any portion of them should be spent in our daily wants, but desired that they should be spent on some ornament for the church of Le Campora. And I having understood his good intention, said to him: 'There is a chapel to be built next that of Angelo Vettorio.' He said that he was content, and that we might begin with these monies, and that afterwards he would keep the work supplied, as there was need; and then as a good friend he said, 'And if for the monastery you stand in need of anything, do you and Don Lutiano ask me for it;' and he forced me to keep the matter secret." For a time the wishes of the pious donor were observed: but long before this little book of account comes to a close, we learn that the "devout friend" of the monastery was none other than Piero Del Pugliese. Of the entries contained in this document, which relate to the building of the chapel and the making of its furniture and ornaments, one alone must be mentioned here: that, namely, which records that the sum paid "for the painting of the altar, namely of the panel, which Maestro Filippino di Maestro Filippo painted, and for gold and

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

for the curtain, amounted in all, the said Maestro Filippino said, to ducati 150."

The chapel with its altarpiece and furniture, appears to have been completed by the year 1486; but it was fated to have only a brief existence. When the report of the approach of the Papal and Imperial army reached Florence in 1529, the altarpiece was fortunately removed for safety, to the sacristy of the Badia, within the city walls. A contemporary account relates how the monastery of Le Campora was first looted by the besieging army, next used as a hospital for soldiers sick of the pest, and finally stripped of all its wood-work for fuel, and so left half in ruins. After the siege, the immediate branch of Piero's family having become extinct, no one had a care to restore the chapel of the Del Pugliese; and the altarpiece was allowed to remain at the Badia, where it is still preserved over one of the altars of the church, the most famous and most lovely, perhaps, of all Filippino's altarpieces. Vasari, who more than once confuses Piero with his nephew, Francesco, mistakes the latter for the founder of the chapel at Le Campora, in a passage where he speaks of this altarpiece with what seems to us strangely partial commendation. Filippino, he says, "painted in tempera, on panel, in the chapel of Francesco Del Pugliese at Le Campora . . . a St. Bernard, to whom appears our Lady with some angels, while he is writing in a wood; which picture in some passages is accounted admirable, as in the rocks, books, weeds, and such-like things that are therein. Besides which he drew that same Francesco from the life so well, that it seems that speech alone is wanting to him." At the time the altarpiece was painted, Francesco was a young man of about twenty-five years; whereas the donor represented in this painting is a person of more than twice that age. The portrait, doubtless, represents Piero Del Pugliese, who, as we have seen, was born in 1430, and who, as appears from the little book of account above cited, was the principal founder of the chapel; although the name of Francesco also occurs in that document, as a benefactor to the chapel.

Piero Del Pugliese died toward the close

of the year 1498. The award of the arbitrator to whom the question of the division of the property left by Piero to his two sons, had been submitted, is dated 9th April, 1499.

*To be continued in the May Bulletin.*

### A RECENT LOAN OF PAINTINGS

JOHN QUINN has lent five pictures to the Museum, of which three are by Puvis de Chavannes, one by Augustus John, and one by Charles H. Shannon. The painting by Shannon is a portrait of Miss Lilah McCarthy in the character of Doña Ana in Shaw's *Man and Superman*. It has been placed in Gallery 24.

The Way Down to the Sea by Augustus John is shown in Gallery 19. John, the most prominent and promising of British artists, is still a young man, having been born in 1879. The Way Down to the Sea was painted four or five years ago and at the time of its exhibition in London was greeted by John's admirers as his most ambitious and successful work. In the picture are four young women in carefully differentiated poses and a naked baby boy, all standing on a cliff against a blue sky and a blue sea. The costumes of the women are mostly in shades of blue, lavender, rose, and yellow, and one of the women holds a vermillion ball in her hand. The mastery of painting which the picture displays is invigorating.

The paintings by Puvis de Chavannes are in Gallery 21. The Beheading of Saint John Baptist was exhibited in the Salon of 1870. The scene of the picture is the courtyard of the prison. A fig-tree grows near the far wall, and in front of it on the paved floor kneels the saint awaiting the fatal moment with perfect resignation. The executioner swings his shoulders in preparation for a backhanded stroke of his sword which shall have in it the momentum of the turn of his whole body. His is the only figure in movement; Salome, holding the platter, stands transfixed near the doorway at the right, the expectation of the falling head and the spurting blood in her mien. Her eyes look with horror on what is happening and she nervously clasps to her

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

throat the long scarf she wears over the costume of the dance.

The picture is marked by the clear thought and the probity which all the paintings by this master manifest; but whether because of its earliness or because the easel picture was never his chosen field, the workmanship is rather labored and the color is for him somewhat heavy. It is not Puvis as he is generally known—the Puvis of the Panthéon or of the Hemicycle of the Sorbonne, or of the Town Hall of Paris, or of the Boston Public Library. Though the logic and the mental qualities of the artist are splendidly in evidence, the grand simplification of the great mural paintings is here undeveloped and there remains in the picture something of the tendencies of French art of the sixties or before.

This latter trait does not appear appreciably in the two very important sketches which in our arrangement are placed above the Beheading of Saint John Baptist. They are the studies of a decoration in the Picardy Museum at Amiens. I have not been able to find out just when these sketches were painted (the finished work is dated 1865 and was exhibited in the Salon of that year), but in them Puvis has already discovered the definite path along which he was to advance "without haste but without rest" toward an ever greater technical mastery and understanding of the purpose of his work. It is already the style we now know so well and recognize as one of the great determinants of the trend of the art of today.

In place, these subjects decorate a long wall at the head of the stairs in the second story of the stairway. The wall is pierced in the center by a large doorway reaching almost to the cornice and by lower doors which cut into the outer edges of the paintings at right and left. The two scenes make one picture—the lines of the landscape are continuous and the same low brick wall, intersected by the central doorway, appears in both panels.

The theme of the decoration is explained by its title—*Ave, Picardia nutrix*. It celebrates the fruitfulness of Picardy and the

training which she gives her children. The landscape is characteristic of Picardy and the sluggish river with its low banks is the Somme. Various occupations are taking place in the panel at the left. Girls bring baskets of apples, which a man, perched on a ladder, empties into a great vat. An old couple look on, the woman spinning; and a child, wishing to show how strong he is, struggles under a great basket of apples which he carries on his head. Nearby, a young mother nurses her twins. Beyond, under a shelter of boughs, the grain is being ground in a rude mill which four men are turning. At the right, masons build a house and near it a shepherd reclining on the grass guards his flock.

In the other panel a group of women and children are on the river bank busy folding cloth or carding wool. On a little island shaded by willows are three young women bathing. One is standing on the bank wringing the water from her long blond hair; another, sitting, is spattered by her companion, who is in the stream. Further away a bridge is building. Two of its piers have been erected. On the planking, their figures showing flat against the luminous sky, men are fixing the boards in place and receiving material from others in a boat below them. A loaded barge passes back of the island.

In this manner has Puvis de Chavannes represented the life of the people of Picardy. The personages, grandly generalized, are placed in balanced groups in a landscape which has been subjected to the same generalization and arrangement. The ideal country of his wall-paintings has no place for trivial things and his figures with noble gestures significant of their thought appear as in a poet's dream of the Age of Gold. Out of the hurlyburly of life he has created a world apart, which is like our world but glorified as we had never known it before; and, at a time when so much is complicated and over-subtle, we are grateful to find one speaking our own language "that can translate the stubbornness of fortune into so quiet and so sweet a style."

B. B.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE MORGAN COLLECTIONS

THE following correspondence is made public because it answers many inquiries which have been received in regard to the subject with which it deals.

23 WALL STREET  
NEW YORK

March 5, 1915.

DEAR MR. ROBINSON:

From our talk on the subject some time ago, I am aware that the Museum has incurred considerable expense in the installation of the Morgan Loan Collections. I shall be glad to be allowed to bear this expense, and, therefore, beg that you will furnish me with a statement of the amount expended for that purpose.

Yours very sincerely,  
(Signed) J. P. MORGAN

EDWARD ROBINSON, Esq.,  
Director,  
Metropolitan Museum of Art,  
New York.

—  
March 15, 1915.

J. P. MORGAN, Esq.,  
23 Wall Street,  
New York.

MY DEAR MR. MORGAN:

Your letter offering to reimburse the Museum for its expenses in installing the Morgan Collection was submitted to our Executive Committee at its meeting today, together with the facts and figures relating to the cost of this installation.

In reply the Committee instructs me first of all to thank you heartily in behalf of the Museum for your generous proposal, and to assure you that it is fully appreciated. The Committee finds that the greater part of the cost, both that charged to our Corporate Stock appropriation, and that taken out of Museum funds, was for cases which, being of standard sizes, will be useful hereafter either in these or other gal-

leries, and for materials and labor required in decorating the galleries. With minor changes or exceptions, these decorations can presumably be utilized in the same galleries irrespective of the presence there of the Morgan Collection. As to the expenses over and above these items, the Committee feels that the Museum has been amply repaid for them by the opportunity you have given it to exhibit the Collection, which has been of great benefit and enjoyment to the public and of corresponding advantage to the Museum.

In view of these circumstances the Committee is of the opinion that the Museum should not accept your kind offer to reimburse it for the expenses incurred in the installation, and has instructed me to report to you accordingly.

Sincerely yours,

(Signed) EDWARD ROBINSON,  
Director

—  
23 WALL STREET  
NEW YORK

March 17, 1915.

EDWARD ROBINSON, Esq.,  
Director,  
Metropolitan Museum of Art,  
New York.

DEAR SIR:

I have your kind letter of March 15th, advising me that the Executive Committee of the Museum has decided that it should not accept my offer to reimburse it for the expenses incurred in the installation of my Father's collections. I should have been glad had the committee decided differently, but, in view of your letter, it remains for me only to express my thanks for their action and to take this opportunity to express my high appreciation of the taste and skill with which the exhibit has been installed and shown.

Yours very truly,  
(Signed) J. P. MORGAN.

## ACCESSIONS AND NOTES

**T**HE MELVIN MEMORIAL.—On June 16, 1909, there was dedicated in the Sleepy Hollow cemetery of Concord, Mass., a monument which James C. Melvin of that town had caused to be erected to the memory of his three brothers—Asa Heald, John Heald, and Samuel—who lost their lives in the Civil War as volunteers in the First Massachusetts Regiment of Heavy Artillery. The monument, which is the work of Daniel Chester French, is in the form of a rectangular exedra, from the rear wall of which rises a slab about twenty feet high, on which is carved in sunken relief the figure of a Mourning Victory, of heroic size, the whole of Knoxville marble. The Victory is wrapped in a large American flag, which she lifts from her face with her right hand, holding a branch of laurel extended in her left, her gaze being directed downward at three panels or tablets inserted in the floor of the exedra, which are inscribed with the records of the three brothers.

Mr. Melvin, appreciating the importance of this as an example of American sculpture, and knowing of Mr. French's interest in our Museum as one of its Trustees, offered to present to it a full-sized marble replica of the slab containing the Victory, an offer which was gratefully accepted by our Trustees. The replica has just been completed by Mr. French, and now stands near the top of the main staircase, at one side of the entrance to the picture galleries. Unfortunately the donor died a short time before its completion, and therefore did not have the satisfaction of seeing it in position, or of sharing in the pleasure of the many who will welcome this addition to our collection of contemporary work.

**A STATUETTE OF BARON LYNDHURST.**—The Derby biscuit statuette recently acquired by the Museum has an added interest to Americans in that it is a striking

portrait of Baron Lyndhurst, the son of the artist John Singleton Copley, and one who in later life occupied a place in English politics and society such as has never been held by one of American birth.

John Singleton Copley, Jr. (1772-1863) left Boston in 1774, a child of two years, and though he revisited his America only once, yet throughout his long career, he always evidenced a keen interest and solicitude for his native land and her people.

After completing his education, he became Chief Justice of Chester, Member of Parliament, Attorney-General, Master of the Rolls, Chancellor of England three times, Chief Baron of the Exchequer; he remained an active member of the House of Lords almost to the time of his death. Such in brief was his career.

No truer picture of Lyndhurst's character and Americanism can be found than that contained in the Life of Copley by Martha Babcock Amory: "No man could be more fascinating. Long will his well-modulated tones, his polished language, and his manners—so natural, and yet from the texture of his mind so refined—be remembered by those who had the privilege of being admitted to his intimacy. Scrupulously careful in consulting the feelings of others, he was keenly alive to the slightest want of courtesy toward himself, and could retort on royalty even when aggrieved. On one occasion having expressed some opinion not quite palatable to his Majesty, in the midst of one of those pauses which for a moment hold every tongue spell-bound, William IV from the head of the table addressed him thus: 'Pray, my lord, when did you leave America?' 'Please your Majesty,' was the response in slow and measured tones, 'I crossed the Atlantic in the last ship that sailed from Boston under the British flag before the Declaration of Independence.' No second question broke the ominous silence that followed."

R. T. H. H.



REPLICA OF THE VICTORY FROM THE MELVIN MEMORIAL  
BY DANIEL CHESTER FRENCH

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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

**RECENT PURCHASES OUT OF THE HEARN FUND.**—The painting entitled *Winter* by Ernest Lawson was bought at the exhibition of the artist's work held in the Daniel Gallery in February. Ernest Lawson was born in 1871. The predominating influence in his work is that of the French Impressionists, but he has adapted their style to the atmosphere and the subjects of the

bright-colored buildings against a snowy hillside which glares in the sunlight. It was painted in the winter of 1914. The place is at Kingsbridge; the water is Tibbett's Creek, which empties into what is now the ship canal but used to be Spuyten Duyvil Creek.

The *Toilers of the Sea* by Albert P. Ryder was purchased at the sale of the Ichabod



WINTER BY ERNEST LAWSON

vicinity of New York in a manner that is distinctly his own. For the last fifteen or twenty years he has painted mostly in the fringes of the city, loving particularly its northern sections where the country is relentlessly invaded by the town and old mansions find themselves confronted by sudden rows of flat houses and what were farmlands yesterday are graded and sidewalked and sewerized to-morrow.

Our picture is painted in the sparkling, opalescent colors which the artist prefers, and the atmosphere of the scene is the clear, intensifying air characteristic of our bright winter days. In it are a little river, an arched bridge, some bare poplars, and

Williams Collection last February. It is a small picture painted in a medium of wax and shows a sail-boat on a windy sea in moonlight.

Albert P. Ryder was born in 1847 and studied painting under William E. Marshall. He has long been recognized as one of the most prominent figures in contemporary American art and perhaps the most individual of all. His career is a lesson in independence. He has kept himself aloof from all the changing fashions which have come and gone, each claiming to hold in its principles the only true formula of living art. Undisturbed by praise or blame, he has followed the aim which has always been clear to him,

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

and he is now accepted by all the factions. At times he seems to feel uncertain of his powers, and perhaps some of his pictures turn out differently from what he intended at the beginning; but they lose nothing in the process and in his successful works he accomplishes a degree of beauty of material and surface which is rare indeed in our day. *The Toilers of the Sea* is one of his undoubted successes and has eminently this beauty of material and surface. The ordering of the picture is of the simplest; there is a wind-swept sky of great depth with splotches of luminous clouds and a full moon. The sails of the boat are taut and in the stern two huddled figures are suggested: the hull shows black against a circle of sparkling foam as it splashes into the mass of an oncoming wave. Round about is the sombre water streaked with white on its crests. By means that one is powerless to analyze, the onlooker is impressed with the exhilaration of the wind, the weight and power of the water, and the mystery of the night. The artist has explained the painting in verse:

With the shifting skies,  
Over the billowy foam,  
The hardy fisher flies  
To his island home.

**THE ART IN TRADES CLUB EXHIBIT.**—An exhibit prepared by the Art in Trades Club of New York City, and presented to the American Federation of Arts at Washington, D. C., will be shown for the first time in the Metropolitan Museum of Art, April 12th to 24th inclusive.

The exhibit is unique in its conception. Practical business men and recognized art critics have collaborated in its preparation and installation.

The principles of color, form, and decorative treatment as they are related to the

subject of interior decoration are stated and illustrated by sketches, photographs, textiles, woods, etc.

The exhibit is installed in Class Room A in the Basement of Wing H of the Museum, and is reached from the main entrance at Fifth Avenue and Eighty-second Street.

**EXHIBITION OF CHILDREN'S WORK.**—From May 1st to May 10th an exhibition of work in creative designing done by children from the Greenwich House Settlement and the Little Italy Neighborhood Association will be held at the Museum in Class Room B.

**PUBLICATIONS.**—The Report of the Museum for 1914 has been sent to the members, and may be had by those interested, upon application. Besides a survey of the work of the year, the report contains lists of the accessions by gift and by purchase, both of objects of art and of books in the Library, a list of objects lent, and the report of the Treasurer.

The Handbook of the Cesnola Collection of Antiquities from Cyprus, is now on sale, and there will soon be added to the list of Museum publications a catalogue of the bronzes in the collection of classical antiquities, by Miss G. M. A. Richter, and the first volume on the Museum Egyptian Expedition, the Tomb of Senebtisi, by Arthur C. Mace and Herbert E. Winlock.

**SUMMER ADDRESSES.**—Will every Member of the Museum and subscriber to the BULLETIN kindly send to the Secretary of the Museum a postal card, stating to what address the summer issues of the BULLETIN should be sent and how many numbers this change of address will affect, that the correct mailing list for the summer season may be prepared?

**IF YOU WISH YOUR SCHOOLS OF SCIENCE AND ART TO BE EFFECTIVE, YOUR HEALTH, YOUR AIR, AND YOUR FOOD TO BE WHOLESOME, YOUR LIFE TO BE LONG AND YOUR MANUFACTURES TO IMPROVE, YOUR TRADE TO INCREASE AND YOUR PEOPLE TO BE CIVILIZED, YOU MUST HAVE MUSEUMS OF SCIENCE AND ART TO ILLUSTRATE THE PRINCIPLES OF LIFE, WEALTH, NATURE, SCIENCE, ART, AND BEAUTY.—SIR HENRY COLE.**

## LIST OF ACCESSIONS AND LOANS

MARCH, 1915

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN . . . . .	*Six figures of deities, a cynocephalus, a coffin and handle of a sistrum, all of bronze; two blue-glaze ushabtis, and eleven glaze figures of deities; one glass and eight glaze figures of animals; base of a basalt statuette; thirty-five amulets of various forms and materials, two glaze plaques and three glaze plaque pendants, two pomegranate pendants and two glass pendants in the shape of grotesque faces; four rings, a pectoral, five strings of beads with pendants and amulets, and one string of miscellaneous objects; twenty glazed steatite, one lapis lazuli, and four glaze scarabs, also twenty-three other seals in the shape of animals, sacred eyes, plaques, cowroids, and scaraboids; blue-glaze stamp, eye from a statue, and a gnostic gem . . . . .	Bequest of Mary Anna Palmer Draper.
ANTIQUITIES—CLASSICAL . . . . .	*Of bronze, a strigil, an arrowhead, two fibulae, a key, five hairpins, and a spatula; of bone, two hairpins, a needle, and an awl . . . . .	Bequest of Mary Anna Palmer Draper.
	*One hundred and twenty-four pieces of glass, Roman, first century B.C. to fifth century A.D..	Bequest of Mary Anna Palmer Draper.
CERAMICS . . . . .	†Jar, Rhages, eleventh or twelfth century . . . . .	Purchase.
	*Vase, Rakka, Mesopotamian, twelfth century . . . . .	Bequest of Mary Anna Palmer Draper.
FANS . . . . .	†Two roof tile figures, Chinese, Ming dynasty . . . . .	Purchase.
GLASS . . . . .	†Fan, Spanish, nineteenth century . . . . .	Gift of Miss Alice H. Greenleaf.
	*Bottle, Arabian, twelfth century . . . . .	Bequest of Mary Anna Palmer Draper.
	*Bowl, imitation of millefiori ware, Italian, seventeenth century . . . . .	Bequest of Mary Anna Palmer Draper.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

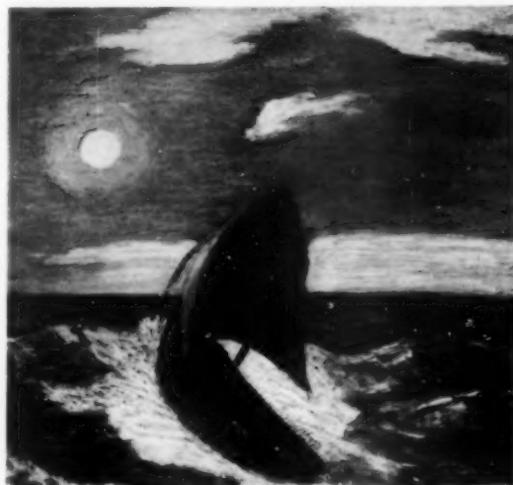
CLASS	OBJECT	SOURCE
GLASS . . . . .	†Tumbler, South German, about 1700; wine glass, German, 1730; tumbler, dated 1748 and a tumbler, signed Mildner, 1788—Austrian . . . . .	Purchase.
METALWORK . . . . .	*Bronze mirror, Mesopotamian, thirteenth century . . . . .	Bequest of Mary Anna Palmer Draper.
MINIATURES . . . . .	*Bronze sanctuary lamp, Italian, dated 1672 . . . . .	Bequest of Mary Anna Palmer Draper.
PAINTINGS . . . . .	*Twenty-two portraits, Flemish, French, German, Dutch, English, and American, seventeenth to nineteenth century . . . . .	Bequest of Mary Anna Palmer Draper.
REPRODUCTIONS . . . . .	†Boilers of the Sea, by Albert P. Ryder . . . . .	Purchase.
TEXTILES . . . . .	†Winter, by Ernest Lawson . . . . .	Purchase.
	†Four copies in plaster of Cretan vases, Minoan period . . . . .	Purchase.
	*Two curtains and lambrequin, Venetian, seventeenth century . . . . .	Bequest of Mary Anna Palmer Draper.
	†Bedspread, needlework, Italian, eighteenth century . . . . .	Purchase.
	*Tapestry, French, Gothic, fifteenth century . . . . .	Purchase.
	†Shawl and flounce, in two parts, Point de Gaze, Brussels, nineteenth century . . . . .	
COSTUMES . . . . .	*Two tapestries, Spring and Autumn, after cartoons by Teniers; two tapestries, illustrating scenes from the History of Alexander, Flemish, eighteenth century . . . . .	Gift of Mrs. Anna Antonia Draper Dixon and Mrs. Annie Dixon McClure.
	*Five chintz curtains, French, nineteenth century . . . . .	Bequest of Mary Anna Palmer Draper.
	†Brocade, Spanish, eighteenth century . . . . .	Purchase.
	†Velvet hanging, Chinese, eighteenth century . . . . .	Purchase.
	*Mandarin coat, from Mingpo, Chinese, nineteenth century . . . . .	Purchase.
	†Coat, Persian, eighteenth century . . . . .	Purchase.
ANTIQUITIES—CLASSICAL . . . . . (Floor I, Room 40)	Alabastron, Greek; amphora, Apulian . . . . .	Lent by Albert Gallatin.
ANTIQUITIES—EGYPTIAN . . . . . (Sixth Egyptian Room)	Head of statuette with bronze uraeus, Empire (?); and an alabaster ushabti, Empire . . . . .	Lent by Albert Gallatin.
ARMS AND ARMOR . . . . . (Wing H, Room 9)	Lance, South German, sixteenth century . . . . .	Lent by Dr. Bashford Dean
MEDALS, PLAQUES, ETC. . . . . (Floor II, Room 22)	Gold medal, presented to Captain Preble by the United States Government, in 1804 . . . . .	Lent by Charles T. Harbeck.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK . . . . . (Floor II, Room 22)	Silver tankard, maker, John Brevoort, 1742; silver porringer, makers, John Allen and John Edwards, late seventeenth or early eighteenth century; silver spoon, maker, I. G.; chalice with cover, maker, Samuel Edwards; silver beaker, maker, Adrian Bancker, American, eighteenth century . . . . .	Lent by Hon. A. T. Clearwater.
(Floor II, Room 22)	Silver teapot, maker, G. Eoff, American (New York), about 1805 . . . . .	Lent by Clark G. Voorhees, Jr.
PAINTINGS . . . . . (Floor II, Room 19) (Floor II, Room 21)	Nude, by Anders Leonhard Zorn . . . . . The Beheading of Saint John the Baptist, The Cider, and The River, by Pierre Puvis de Chavannes—French; Miss. Lilah McCarthy in Dress of Doña Ana in Shaw's Man and Superman, by Charles H. Shannon; The Way Down to the Sea, by Augustus John—English . . . . . Painted terracotta statue, Saint Joseph, by Matteo Civitale, Italian, late fifteenth century . . . . .	Lent by Dr. Thomas L. Bennett.
(Floor II, Room 24)		
(Floor II, Room 19)		Lent by John Quinn.
SCULPTURE . . . . . (Wing F, Room 5)		Lent by Thomas F. Ryan.
WOODWORK AND FURNITURE.. (Wing F, Room 8)	Chest, Italian, sixteenth century . . . . .	Lent by Thomas F. Ryan.



THE TOILERS OF THE SEA  
BY ALBERT P. RYDER

**THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET**

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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**MEMBERSHIP**

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FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS who pay an annual contribution of.....	25
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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report. A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

**ADMISSION**

**HOURS OF OPENING.**—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

**PAY DAYS.**—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

**CHILDREN.**—Children under seven years of age are not admitted unless accompanied by an adult.

**PRIVILEGES.**—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

**COPYING.**—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

**THE COLLECTIONS OF THE MUSEUM**

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

**EXPERT GUIDANCE**

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

**THE LIBRARY**

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

**PUBLICATIONS**

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

**PHOTOGRAPHS ON SALE**

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pack Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

**RESTAURANT**

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte from 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.